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Shakespeare's Globe Archive: Theatres, Players & Performance

Rob Tench

Old Dominion University, ftench@odu.edu

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here are the articles on chemical weapons and trench warfare. Individual country entries add details. Women's impact is briefly noted; wartime medical advances or deficiencies and the conflict's effect on the arts are not covered at all, but the amount of information overall is staggering. **VERDICT** These volumes' stellar organization and depth of scholarly coverage make them important supplements to the numerous existing World War I reference works.—*Patricia D. Lothrop, formerly of St. George's Sch., Newport, RI*

LITERATURE

Critical Survey of Graphic Novels: History, Theme, and Technique. 2d ed. Grey House. Feb. 2019. 400p. ed. by Bart H. Beaty & Stephen Weiner. photos. bibliog. index. ISBN 9781682179116. \$243.75; ebk. ISBN 9781682179598. REF

With this second edition, editors Beaty (English, Univ. of Calgary; *Fredric Wertham and the Critique of Mass Culture*) and Weiner (director, Maynard P.L., MA; *Faster Than a Speeding Bullet*) provide a comprehensive survey. The book takes an American perspective, although parts about ancient and very recent history address origins and influence from overseas, and the editors manage to be inclusive within this scope. Topics are broad,

from straightforward narrative history to discussions of the term *graphic novel*. Although the work is divided into the three sections of the title, history remains a constant throughout, and the development of techniques, production methods, themes, and genres is depicted as constantly changing, not static. Though most entries remain largely unmodified from the earlier edition, some take into consideration changes in technology, and some entries in the "themes" section mention newer works. A new chapter in the "history" section covers the 2010s, and the awards listings have been updated. **VERDICT** A thorough, conscientious look at the topic, given the space provided. If the writing is sometimes dry, that's an acceptable trade off: even though comics and graphic novels have risen in general and academic esteem, most writing on them mirrors the author's enthusiasms, rather than going for general coverage. This volume is a solid corrective.—*Robert Mixner, Bartholomew Cty. P.L., Columbus, IN*

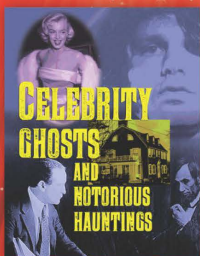
POLITICAL SCIENCE

Brooks, F. Erik & Glenn L. Starks. African Americans and the Presidents: Politics and Policies from Washington to Trump. Greenwood. Apr. 2019. 318p. illus. bibliog. index. ISBN 9781440862113. \$94; ebk. ISBN 9781440862120. REF

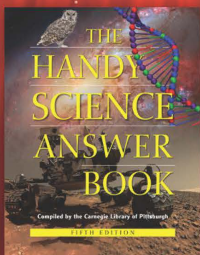
Brooks (humanities & social sciences, Kentucky State Univ.; coeditor, *How the Obama Presidency Changed the Political Landscape*) and Starks (public administration & policy, Walden Univ., MN) analyze the politics,

programs, agendas, and moral positions U.S. presidents have taken in addressing the social, cultural, political, and legal concerns and rights of African Americans. The authors also explore African Americans' views of each president in terms of their political support for specific causes and issues. Brooks and Starks argue that leaders do not take actions based on their own political and personal agendas but instead act in concert with the political and social climate. The work is organized into six eras: "Slavery," "Civil War," "Emancipation," "Post-Reconstruction," "Civil Rights," and "Post-Civil Rights." All 45 presidents are profiled, with information about their lives, careers, and policies, as well as primary resources such as personal writings, memoirs, and news articles. Not surprisingly, the most detailed chapters are on presidents who served during the civil rights movement (John F. Kennedy and Lyndon Johnson) and the post-civil rights era (Richard Nixon, Ronald Reagan, Bill Clinton, George W. Bush, and Barack Obama). Articles are clearly and precisely written, with a lack of editorializing by the authors. The book is best suited for general readers but also serves as an excellent starting point for student projects, with further reading lists at the end of each presidential entry and an extensive bibliography. **VERDICT** Certainly not the final word on the historical significance of presidents and their relationships with African Americans, this is an effective overview, with excellent supporting documentation.—*Rob Tench, Old Dominion Univ. Libs., Norfolk, VA*

Engaging References!



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Shakespeare's Globe Archive: Theatres, Players, & Performance

Adam Matthew;
www.shakespearesglobearchive.
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■ By Rob Tench

CONTENT Shakespeare's Globe Theatre is a reconstruction of the 1599 open-air theater of the same name; William Shakespeare owned a percentage of it and wrote and performed in plays staged there. This database documents both the performances at the new Globe, which opened in 1997, and the adjacent Sam Wanamaker Playhouse, an indoor theater established in 2014. It also chronicles the reconstruction and design of the Globe.

The archive explores 170 plays, concerts,



and events as well as more than 400 different productions since the opening of the new structures. The material is divided into 14 document types: "prompt books," "wardrobe notes and jottings," "music," "props," "performance photographs," "programs," "show reports," "posters," "Globe research," "annual reports," "the quarterly magazine *Around the Globe*," "architectural material," "oral histories," and "art by June Everett," the Globe's former artist in residence.

USABILITY The tabs on the landing page enable easy linking and access to the database's comprehensive contents. On the top left-hand side of the landing page, there are five

menu items: “introduction,” “documents,” “explore,” “image gallery,” and “help.”

“Introduction” discusses the nature, scope, and background of the database; lists the editorial board members; explains selection criteria for materials; presents copyright information; and gives users the option to “take a tour,” with links and screen shots of the documents, essays, and oral histories.

Under “documents,” users can view all materials, search the various directories, browse by collection, or immerse themselves in the history of the Globe’s reconstruction.

The “explore” tab consists of essays and videos of background information on the collection and an explanation on using the materials, as well as collection guides, which link to the 14 different document types. An interactive chronology, spanning the 1500s to 2018, is divided by births, marriages, and deaths; writing and poetry; theaters and performance; and publication.

Under the image gallery, users can view all materials or browse by performance photographs, architecture, props, June Everett’s art, and posters; they can also see 360-degree views of props.

“Help” offers a good first stop for users curious about the database’s functionality, with a page-by-page guide, FAQ, terms of use (with a link to the archives license), privacy policy, “contact us” information, and “teaching,” which features extremely useful screen shots that illustrate how to direct students to materials in the resource and how content can be shared in teaching software such as Blackboard. Users will also find an-

swers to questions regarding fair use and the sharing of images for teaching purposes.

A basic search box can be found toward the bottom of the homepage, with “search directories” and advanced search in the top right corner.

Users can do advanced searches by keyword, title, author, play, production, director, creative/production, or cast; filter results by date, play, document type, season, theater, author, or director; and limit results to the image gallery or secondary resources. Word stemming and proximity boxes are additional options.

The homepage also offers interactive help and bookmarking and share options, as well as a “my archive” feature that allows users to save their search results.

Performing a basic search for “*Rosalind*,” one of Shakespeare’s most beloved heroines, displays 174 items, which can be limited to either documents or images, or filtered by date. Any occurrence of the term *Rosalind* is retrieved, including photographers and foundation members. Thus, to avoid unwanted hits, researchers should make full use of the advanced search limiters.

A keyword search for “*King Lear*” retrieves 935 entries. Clicking on a book from a 2014 touring production of *King Lear* results in information on tour venues, an annotated script, prop and costume information, music, set plans, and an abbreviated version of the play, all of which can be viewed from either thumbnail images at the top of the retrieved page or by full-text results.

Directories can be browsed by play, author/playwright, director, designer, cos-

tume, composer, music director, cast, creative, season, and subject.

Navigating within the database is a breeze with the homepage and its multiple functionality of options only one click away from any screen or document. What makes the archive even more effective, enjoyable, and rewarding are the well-designed search options with multiple drop-down subject menus and display options.

Users can download results as entire documents or export to EndNote, RefWorks, or Zotero. All images can be applied for educational use including course packs. Links to a Voluntary Product Accessibility Template (VPAT) and to a VPAT Section 508 report in the FAQ area confirm the database’s compliance with adaptive technologies for use.

PRICING Cost is determined by a range of factors influencing the size of potential user group, including but not limited to Carnegie Classification and full-time enrollment. Contact info@amdigital.co.uk for more information and specifics.

VERDICT Aimed at students and researchers interested in Shakespeare in performance, theater history, early modern theater, and the cultural history of Shakespeare, the database is best suited for academic libraries, especially those serving students and faculty with strong theater and English literature programs. These users will discover a rich, comprehensive resource characterized by outstanding content, searchability, and features.

Rob Tench is a Librarian at Old Dominion University Libraries, Norfolk, VA

In the age of social media, reference works find new relevancy

Merriam-Webster Today

By Mahnaz Dar

Reference works, even best-selling ones, rarely get patrons buzzing the way can’t-miss novels do. But at a talk on June 26 at the New York Public Library’s Grand Central Branch, Peter Sokolowski, editor at large at Merriam-Webster, proved that reference books can generate just as much conversation as popular fiction.

At “The Dictionary as Data,” Sokolowski discussed Merriam-Webster’s evolution and the valuable information that has been mined from its online presence.

Sokolowski noted that historically, editors of dictionaries have had a strong sense of the words most frequently used, but not which words people are looking up, or why. That changed when Merriam-Webster’s dictionary was made freely available online in 1996. (Though www.merriam-webster.com was initially based on *Webster’s Collegiate® Dictionary*, 11th ed., the site has undergone more updates than the print version, with additional entries and features.)

At first, the most frequently searched for words were, unsurprisingly, difficult or esoteric ones. But it wasn’t long before something else started to drive searches: current events. By the summer of 1997, the top three most searched words were *paparazzi*, *cortège*, and *princess*—terms related to the death of Princess Diana. Journalists checking their spelling likely caused *paparazzi* to spike, while people probably looked up *cortège* because it’s a French term and potentially unfamiliar.

Searches for *princess*, a common word, perplexed Sokolowski, but he theorized that people probably were less interested in defining the term and more curious about questions of rank: “Is one born a princess? Will a princess automatically become a queen?”

After the September 11 attacks, the most frequently searched for terms were *rubble*, *triage*, *succumb*, *terrorism*, *jingoism*, and, most significantly, *surreal*, which is also the number one word

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